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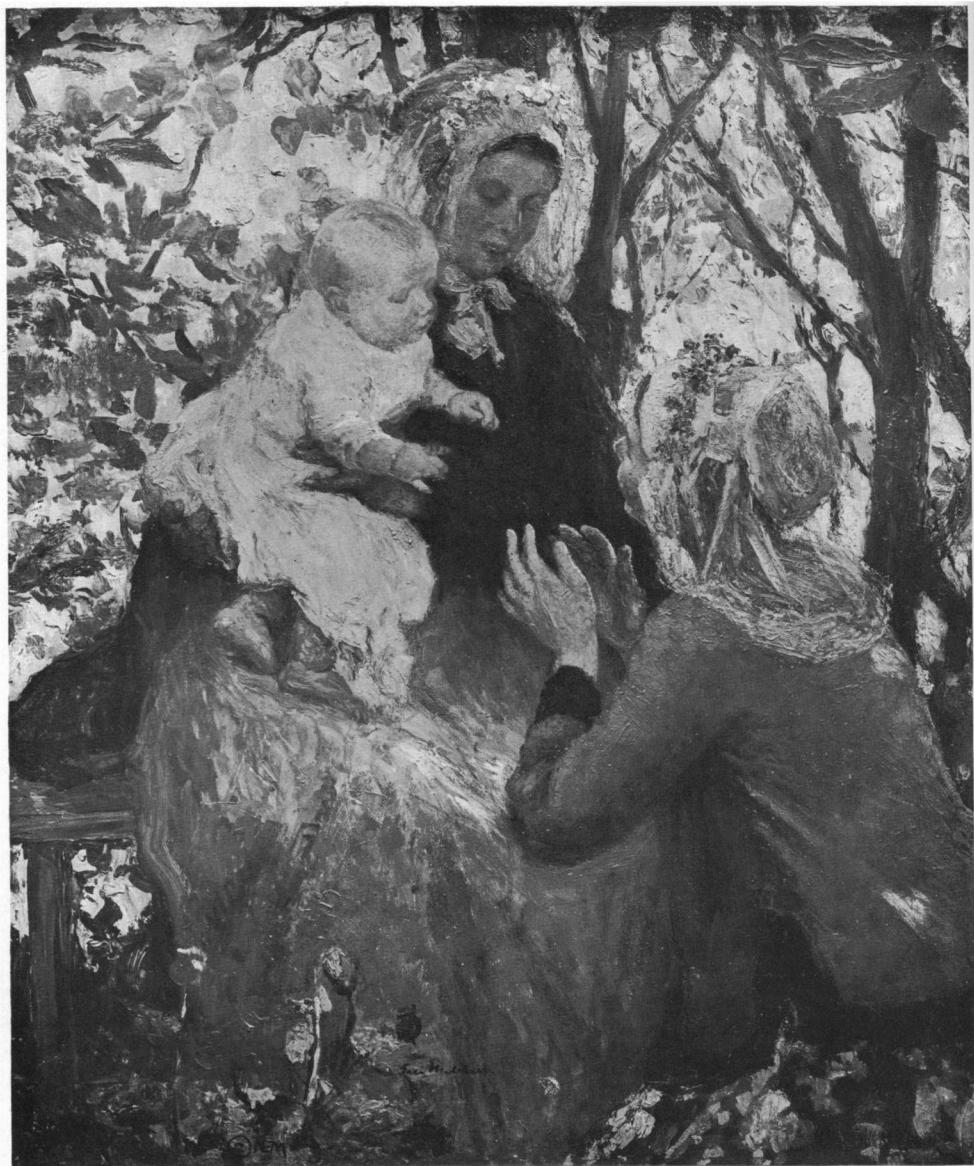
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Many Madonnas have been painted but none in certain respects more charming than that by Gari Melchers, which was acquired during the past year by the Metropolitan Museum of Art. Motherhood and the adoration of the baby are beautifully characterized in this painting. The expression on the face of the mother is no less significant than that on the face of the young woman kneeling beside her. The baby, furthermore, is full of life, while typifying childish innocence. To be sure, the women are Dutch, not American, but art is a universal language, and in this instance the sentiment to which expression is given is shared by all western nationalities and by all classes of people. The Madonna here is "enthroned," not on a royal seat, but upon a plain wooden bench, beneath a canopy of foliage gilded by the light of the sun. So brilliant, indeed, is the sunshine, that it is almost blinding, despite the fact that there is plenty of cool, contrasting shadow. This little group, which, by-the-way, is most admirably composed, is not painted with an outdoor background, but as surrounded by and in the very midst of the beautiful outdoor world. Strong colors are used, and the pigment is laid on firmly, yet, withal, one is conscious of a certain reticence in the rendering which lends dignity and charm. A quiet joyousness pervades the picture, such as that which invariably springs from a deep, pure source.



MADONNA

GARI MELCHERS

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THE METROPOLITAN MUSEUM OF ART